

■ The Ideal Home, 1900–1920

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The History of Twentieth-Century American Craft




June 16 – September 13, 1995

Whitney Museum of American Art at Champion



■ Marie Zimmermann
Candelabra, c. 1920



The objects in this exhibition trace the origins of the American Arts and Crafts movement at the beginning of this century through furniture, jewelry, glass, ceramics, and textiles and represent every major center of Arts and Crafts activity between 1900 and 1920. In the Arts and Crafts movement, objects once considered minor or domestic became valued as aesthetic forms worth studying and collecting. A new importance was also placed on attractive and harmonious home decoration and on the domestic sphere as the center of physical and moral well-being. As a result of this new connection between domestic design and social ideals, women were able to claim an ever-widening share of artistic responsibility, both in the home and without. They began to create and manage firms and schools that challenged traditional aesthetic issues and provided opportunities for employment and self-support.

The United States Arts and Crafts movement, like its British model, reacted against the mechanized processes of the industrial age that threatened the production of thoughtfully created handmade goods, manufacturing instead poorly fabricated objects, monotonous and repetitive in style. Founded in England in the later nineteenth century by John Ruskin and William Morris, the movement respected craft as a form of art.

The Arts and Crafts Movement in the United States

Reformers in the United States also celebrated the virtues of hand-crafted objects: simple, straightforward design, solid materials of good quality, and sound construction techniques. The most prominent figure in the American Arts and Crafts movement was Gustav Stickley (1858–1942). In 1898 he founded the United Crafts—later renamed the Craftsman Workshops—near Syracuse, New York. He used the trade name *Craftsman* for his products and for the journal he published, which popularized arts and crafts throughout the United States. Stickley's furniture is characterized by its minimal and rectilinear design and absence of applied decoration. The *Round Spindle Table* (c. 1907–08) has



■ Roycroft Shops
Wastepaper Basket, c. 1910

two clean circular forms as tabletop and shelf, joined to the leg supports by a mortise-and-tenon joint (in which the projecting part fits into a corresponding hole in the other). The slat legs are an important design element, with the open sides imparting movement and space. The earlier *Three-Panel Screen* (c. 1904) is made of vertical chamfered (cut and grooved) boards, a technique requiring more labor and materials than later models. Stickley's furniture, as well as furniture produced by other Arts and Crafts centers, came to be called Mission furniture for its functionalist attributes—furniture's "mission" was to be put to good use.

Woven fabrics and decorative textiles were an important aspect of the Mission interior, with its emphasis on plain surfaces and functional furnishings. Muslin, linen, and denim were popular. Simple needlework was featured on the borders of table scarves, curtains, and pillow covers. Candace Wheeler (1827–1923), a major force in promoting women's activities in the Arts and Crafts movement, was inspired by her mother's beautifully crafted linens as well as the embroideries and quilts that women produced for the abolitionist cause. In 1877, Wheeler co-founded the New York Society of Decorative Art, which was committed to widening women's career opportunities through the arts.

The Richardson Silk Company distributed patterns and threads to advertise their products. The *Partially Worked Pillow Design No. 506* (c. 1910) began as a linen square stenciled with an abstracted floral design in specific colors; the worker was supplied with matching silk threads, here, jewel-like reds, blues, and greens, which she then embroidered over the stencil.

Printing Arts

Although Gustav Stickley was America's more prominent crusader for the Arts and Crafts movement, Elbert Hubbard (1856–1915) was equally important. Hubbard traveled to England in 1892, visited William Morris and his Kelmscott Press, and was impressed with Morris' revival of the printing arts. Upon his return to New York, Hubbard bought

a small printing press and bindery and founded a new venture, Roycroft. A leather shop grew out of the bindery and Hubbard soon had a guildlike crafts community. Chamois and modeled leather bindings, imported handmade paper, special typefaces, and hand-illuminated capital letters characterize Roycroft books. Elbert's wife Alice (1861–1915) questioned traditional women's roles in her book *Woman's Work* (1908). One of several that she wrote on social issues, the book was meant to introduce readers of both sexes to the hoped-for world of gender equality.

Dard Hunter (1883–1966) was a designer of many Roycroft products, from book covers to ceramics. He traveled to Vienna in 1908, where he visited the Wiener Werkstätte, the nucleus of the Austrian Arts and Crafts movement. Upon his return he introduced the geometric motifs and linear forms of his Vienna colleagues, as seen in the *Dinnerware Service* (c. 1907–26), which also bears the Roycroft community symbol of an orb and cross.

Women's Roles

The development of ceramic art in America—art pottery, as it is called—provided women with new opportunities. These varied, however, with the woman's social position. Immigrant and poor rural women used craft making as a means to improve their economic situation. Middle-class housewives and upper-class urban matrons formed decorative arts societies. The Cincinnati Pottery Club brought together women of the upper class for the enjoyment of cultural events. In 1880, a former member, Maria Longworth Nichols (1849–1932) built her own pottery, Rookwood, which evolved into a major art manufacturer that employed many women.

The brown palette of Rookwood, with its high glaze, was the pottery's most popular decoration. A *Vase* designed in 1899 by Grace Young (1869–1947) bears the image of a Native American, one of the earliest depicted on a vase. Young was among the first to place portraits on vases. *Japonisme* was a popular aesthetic in the 1880s and had a profound impact on Rookwood pottery. The *Vase* (1898) by

Kataro Shirayamadani (1865–1948) demonstrates two of his favorite themes, floating objects and flowers. Artus Van Briggle (1869–1904) was one of Rookwood's more original designers. He experimented with glazes—attempting especially to rediscover the secret of the Ming dynasty's “dead” or matte glazes—which he applied to vases inspired by the Art Nouveau style he had seen in Paris in the 1890s. The opaque celadon color and velvetlike surface of the relief motif of *Vase (Irises)* of 1903 falls into the category of a “dead” glaze.

Domestic Revivals and European Influences

The more machine-made the object looked, the less successful it was as an example of Arts and Crafts. For this reason, metalwork usually bore hammermarks to signify its handmade construction. Silver was the one exception, especially in New England, where Arts and Crafts silversmiths revived eighteenth-century forms with polished, smoother surfaces. The Colonial Revival was contemporaneous with and had strong ties to the Arts and Crafts movement. Katherine Pratt (1891–1978) drew inspiration from Colonial examples, as in her *Creamer, Sugar Bowl, and Tray* (c. 1900–20), with their highly polished surfaces, incised frieze designs, and structured forms. In contrast to Pratt's conservative style is the work of Karl Leinonen (1866–1957), whose sterling silver *Bowl and Spoon* (c. 1900–20) is in a looser, more flowing style that encourages the play of light and reflection in its sinuous lines and lustrous surface.

The Boston area was the site of a new focus on textiles. The Deerfield Society of Blue and White Needlework was initially founded to ensure the revival of Colonial needlework, and the members worked solely with blue yarn on white linen background. Expansion into multicolored thread provided new decorative possibilities, as in the landscape with people and a peacock in the *Wall Hanging* of c. 1910. In addition to promotion of needlework, the Deerfield Society functioned as a local women's suffrage society. The training opportunities and support women found there converted their domestic energies into moneymaking and professional opportunities.

The Pocumtuck Valley in Massachusetts was the home of the Montague Arts and Crafts Society, founded by Carrie Clapp (1844–1922), who was instrumental in reviving traditional methods of basketmaking, a cottage industry in that area. Clapp's *Basket* (c. 1905), made of tightly woven palm leaves, has an intricately detailed pattern of intersecting angles and lines interrupted by horizontal bands of chevrons. Its overall smooth appearance contrasts with the *Witch Basket* (c. 1901–10) produced by Madeline Yale Wynne (1847–1918), with its rough surface of raffia and black overpainting.

Regional Developments

Pennsylvania was the home of the Moravian Pottery and Tile Works, founded by Henry Mercer (1856–1930). The *Tile (Persian Antelope)* of c. 1910 is typical of Moravian work in its composition. A mold was used to create the red clay tile. The entire plate was then coated with a slip of blue-colored clay to provide a contrasting background to the bas-relief design of an antelope against an overall floral ground. Because the tile was meant to be utilitarian, the relief was finished and protected with a clear red lead glaze.

The Rose Valley Association was a utopian crafts community near Philadelphia. The *Music Stand* crafted around 1901–06 by William Price (1861–1916) is made of carved oak in the Modern Gothic style. Inspired by natural sources, it emphasizes intricate design and angular structure.

Upstate New York was the site of several small craft societies, including the shop established by Charles Rohlfs (1853–1936) near Buffalo around 1890. Rohlfs' highly individualized designs can be traced to the German interpretation of Art Nouveau known as the *Jugendstil* (literally, the “youth style”). The *Plant Stand* of 1901, with its dynamic and elaborately carved form, has curving legs, fretwork cutouts, and a hand-hammered finish on its copper and brass bucket.

American Art Nouveau found lively expression in the glass and lamps created by Louis Comfort Tiffany (1848–1933). Tiffany began his artistic career studying landscape painting with George Inness but

gave up painting for interior decorating in 1879. In 1883 he turned his attention to glass, though he did experiment with pottery during the same period. The vase depicting *Water Lilies with Frogs* (c. 1904) is boldly sculpted in quiet earth tones of green and ivory with the frogs in bas-relief.

The Tiffany Glass Company, founded in 1885, was devoted to the design and production of stained glass, luster glass and Favrite (a hand-made, blown glass). Working with a team of craftsmen, Tiffany developed skills in working hot glass, evolving rich iridescent effects in gold and peacock hues, and devising new techniques of decoration, such as the swirling lines that erupt into opaque patches, all in a variety of gold tones, in the *Vase (Paperweight)* of 1901–05. The *Purple-Winged Dragonfly Shade and Bronze Table Lamp* (1900–10) combines the organic shapes of nature in two of Tiffany's favorite media, translucent glass, which allowed for constantly changing color, and bronze, which he could mold.

In 1903, Frederick Carder (1863–1963) established a large glass studio, the Steuben Glass Works, in Corning, New York, where he developed and began producing art glass. Carder's *Vase (Gold Aurene)* (c. 1904–33) and *Vase (Blue Aurene)* (c. 1905–33) are typical of the brilliant iridescent colors he achieved.

Asian and Art Nouveau sources are also visible in some work from the Prairie School. Frank Lloyd Wright (1867–1959) was a founding member of the Chicago Society of Arts and Crafts in 1897, but Wright's relation to the Arts and Crafts movement is not a simple one. Although he was in favor of the Arts and Crafts principles of simple style, natural materials, and integrated design, he differed in how objects should be produced. Wright considered the handmade object a remnant of the nineteenth century and his machine-made objects to be firmly of the twentieth. *Armchair* (1904), with the uninterrupted lines of its gracefully curved slat back, bears out his embrace of machinery: the forms could only have been fashioned by mechanical means such as steam and press molds.

The Chicago area also produced fine metalwork whose progressive designs contrasted with that of



■ Louis Comfort Tiffany

Purple-Winged Dragonfly Shade and Bronze Table Lamp, 1900-10

New England Arts and Crafts silversmiths, which relied on Colonial prototypes. Robert Jarvie (1865–1941) was a prominent Chicago silversmith, famous for his candlesticks and presentation trophies. The overall flattened and sinuous line of the slender pots and tray of *Hot Beverage Service* (c. 1915) differs significantly from the upright structures of typical Boston styles.

California, too, produced its own group of Arts and Crafts designers. Around 1900, Shreve and Company of San Francisco introduced hand-wrought Arts and Crafts patterns. The *Punch Bowl* (c. 1910–20) demonstrates a technique practiced by George R. Shreve (son of one of the firm's founders) that combined a hand-hammered surface with cutout designs. Called a Shreve strap, the cutout is a Gothic motif soldered onto the body—not riveted as the imitation bosses make it appear.

San Francisco was the home of a prosperous art community that included Arthur and Lucia Kleinhaus Mathews. They established the Furniture Shop in 1906 to supply interiors designed for beauty and harmony to San Franciscans after the earthquake. The shop employed many craftsmen to produce their highly decorated and colorful products. The ornamental character of the *Clock* Lucia Mathews designed (c. 1906–15) contrasts greatly with the simplicity of Eastern and Midwest Arts and Crafts styles, but all share an emphasis on handwork and the beautiful home.

The Arts and Crafts movement swept through the nation, popularized by magazines geared to the homemaker and artisan, the new advertising media, shared-interest clubs, women's societies, and displays of objects at fairs. The 1904 Louisiana Purchase Exposition in St. Louis included work from the Newcomb Pottery. Administered by the all-female Sophie Newcomb Memorial College in New Orleans with the intention of training women in skills that would allow them to pursue an acceptable career, the college taught design, decoration, and glazing. However, professional potters were hired to throw the pots, as wheelwork was considered too arduous for the women. The pottery took as a goal the creation of a truly southern product, made of southern



■ Frederick Carder

Vase (Blue Aurene), c. 1905–33

clays and decorated with southern subjects. The *Vase* (c. 1910) by Maria de Hoa LeBlanc (1870s–1954) and Joseph Fortune Meyer (1848–1931) features southern flora and fauna in the distinctive blues and greens typical of Newcomb pottery.

Trained as an apprentice to Joseph Fortune Meyer, the principal thrower at Newcomb Pottery, George Ohr (1857–1918) used a potter's wheel to throw extremely fine, eggshell-thin forms which he then crumpled and twisted into unprecedented and contorted shapes. The convoluted shape of *Bowl* (c. 1900) also bears another Ohr specialty—a brightly colored, metallic luster and blistered texture.

The Fulper Pottery Company in Flemington, New Jersey, gained renown for its crystalline glazes—particularly the firm's Famille Rose, with its delicate shades of pinks. The globular body and short flaring neck of *Vase* (1914) was inspired by Chinese ceramics.

The Far East also proved a source for the work of John Bradstreet (1845–1914). He invented a process to simulate the Japanese practice of aging wood, *jin-di-sugi*, as seen in the highlighted wood grain of “*Turtle*” *Card Table* (c. 1904).

Metalcraft

Artisans working with metal were the last of the crafters to respond to the Arts and Crafts movement. The high cost of gold prohibited its use and silver was available primarily to those artisans (as in Boston and Chicago) working in studios or commercial shops. As a result, some craftspeople worked with non-precious metals—bronze and copper were particularly popular. *Jewelry Box* (c. 1905), from the Arts Craft Shop in Buffalo, is decorated in an Art Nouveau-inspired pattern of red and green. Rounds of obsidian glass accentuate the dramatic swirls that decorate the copper *Desk Set* (c. 1910) produced by the Forest Craft Guild of Grand Rapids, Michigan. Forest Emerson Mann (b. 1879), a director of the guild, combined semi-precious amazonstones and California pearls in his silver filigree *Necklace* (c. 1906). Trained as a painter and a sculptor, Marie Zimmermann (1878–1972) gained nation-

wide celebrity as a jeweler and metalsmith. *Candelabra* (c. 1920), produced as the Arts and Crafts movement neared an end, combines many decorative features common to the 1920s. The rope-like vine that starts at the bronze candelabra's base wraps upwardly around the slender stem to open up at the candleholders with small clusters of white crystal grapes. Wholly organic and inspired by Art Nouveau, the candelabra also carries a Far Eastern influence in its swirling pattern and intricate design.



The Arts and Crafts movement was not characterized by any single style. American producers looked both to Europe and Asia for inspiration. But whether based on exotic or home-grown styles, the focus was on creating aesthetic objects that promoted domestic beauty and personal well-being. Although originating on the East Coast, the American Arts and Crafts movement was a national phenomenon, and the Midwest and West Coast made equally important contributions to the development of the new aesthetic and its philosophy.

CYNTHIA ROZNOY

Works in the Exhibition

*Dimensions are in inches;
height precedes width precedes depth.*

BOOKS

Alice G. Hubbard (1861–1915)

Woman's Work
East Aurora, New York:
The Roycroft Press, 1908
Design by Dard Hunter,
typography by Charles Rosen
The Mitchell Wolfson, Jr. Collection,
Wolfsonian Foundation, Miami Beach,
Florida, and Genoa, Italy

Walt Mason (1862–1939)

Uncle Walt: The Poet-Philosopher
Chicago: George Matthew Adams, 1910
Designed by Will Bradley
The Mitchell Wolfson, Jr. Collection,
Wolfsonian Foundation, Miami Beach,
Florida, and Genoa, Italy

Gustav Stickley (1858–1942), ed.

The Craftsman
Volume 23, nos. 4–6 (1913)
Winterthur Library, Printed Books
and Periodicals, Winterthur, Delaware

Elihu Vedder (1836–1923)

The Digressions of V
Boston: Houghton Mifflin, 1910
The Mitchell Wolfson, Jr. Collection,
Wolfsonian Foundation, Miami Beach,
Florida, and Genoa, Italy

CERAMICS

Lenore Asbury (1866–1933)

Vase, 1917
Designed for Rookwood Pottery
Stoneware, 21½ x 7 x 7
Cooper-Hewitt, National Museum
of Design, Smithsonian Institution,
New York; Gift of Marcia and
William Goodman

Arthur Eugene Baggs (1866–1947)

Vase, c. 1907–09
Designed for Marblehead Pottery
Ceramic, 11½ x 5½ x 5½
Private collection

Byrdcliffe Pottery

Bowl, 1917–18
Earthenware, 2¼ x 5½ x 5½
The Newark Museum, New Jersey

Taxile Doat (1851–1939)

Vase, 1913
Produced at University City Pottery
Porcelain, 10¼ x 8 x 8
Private collection

Esther Huger Elliot (active 1896–1905)

Joseph Fortune Meyer (1848–1931)

Humidor, c. 1904
Produced at Newcomb Pottery
Ceramic, 7½ x 7 x 7
Collection of Dr. Thomas C. Folk

Fulper Pottery Company

Vase, 1914
Stoneware, 12½ x 10 x 10
The Newark Museum, New Jersey

Grueby Faience Company

Vase, c. 1905–10
Earthenware, 10½ x 5½ x 5½
The Newark Museum, New Jersey

Dard Hunter (1883–1966)

Dinnerware Service, c. 1907–26
Designed for Roycroft Inn,
produced at Buffalo Pottery Company
Ceramic, dimensions variable
Private collection

Charles Dean Hyten (1877–1944)

Mission Ware Vase, 1910–20
Produced at Niloak Pottery
Marbled earthenware, 8½ x 5 x 5
The Newark Museum, New Jersey;
Louis Bamberger Bequest Fund

John Kunsman (1864–1946)

Teapot, Lid, and Stand, 1909
Designed for Fulper Pottery
Stoneware, 9 x 10 x 7
Collection of Dr. Thomas C. Folk

Maria de Hoa LeBlanc (1870s–1954)

Joseph Fortune Meyer (1848–1931)

Vase, c. 1910

Produced at Newcomb College Pottery

Earthenware, 6½ x 5½ x 5½

The Newark Museum, New Jersey

William A. Long

Olla, 1906–11

Produced at Clifton Art Pottery

Earthenware, 8½ x 14 x 14

The Newark Museum, New Jersey;

Frank Conlin, Jr. Memorial Fund

Henry Chapman Mercer (1856–1930)

Inkwell, c. 1910

Produced at Moravian Pottery

and Tile Works

Ceramic, 5½ x 5½ x 5½

Collection of Dr. Thomas C. Folk

Tile (Byzantine Four Flowers), c. 1910

Produced at Moravian Pottery

and Tile Works

Earthenware, 7½ x 5½

The Newark Museum, New Jersey;

Gift of Moravian Pottery and

Tile Works

Tile (Fluminus Impetus . . .), c. 1910

Produced at Moravian Pottery

and Tile Works

Earthenware, 7 x 5½

The Newark Museum, New Jersey;

Gift of Moravian Pottery

and Tile Works

Tile (Persian Antelope), c. 1910

Produced at Moravian Pottery and

Tile Works

Earthenware, 7 x 5½

The Newark Museum, New Jersey;

Gift of Moravian Pottery

and Tile Works

Maria Longworth Nichols (Storer)

(1849–1932)

Vase, 1879–80

Produced at Rookwood Pottery

Stoneware, 10½ x 8¾ x 8¾

Cooper-Hewitt, National Museum

of Design, Smithsonian Institution,

New York; Gift of Marcia and

William Goodman

Low Vase, 1882

Produced at Rookwood Pottery

Ceramic, 6½ x 9 x 9

Collection of Dr. Thomas C. Folk

Vase, 1895

Produced at Rookwood Pottery

Ceramic, 8½ x 3½ x 3½

Private collection

George Edgar Ohr (1857–1918)

Bowl, c. 1900

Ceramic, 4½ x 5½ x 4½

American Craft Museum, New York;

Gift of Charles Cowles, New York

Cadmon Robertson (d. 1914)

Vase, 1913

Designed for Hampshire Pottery

Earthenware, 9¼ x 8 x 8

The Newark Museum, New Jersey

Hugh Cornwall Robertson (1845–1908)

Vase, 1884–90

Produced at Chelsea Ceramic Art Works

Ceramic, 7½ x 2 x 2

The Brooklyn Museum, New York;

Gift of Mrs. Charles Messer Stow

Vase, 1885–88

Produced at Chelsea Ceramic Art Works

Ceramic, 7½ x 2 x 2

The Brooklyn Museum, New York;

Gift of Arthur W. Clement

Adelaide Alsop Robineau (1865–1929)

Vase, 1910

Porcelain, 11½ x 2¼ x 2¼

Everson Museum of Art of Syracuse

and Onondaga County, New York

Saturday Evening Girls Club

Bowl (with Rabbits), c. 1910

Produced at Paul Revere Pottery

Earthenware, 2¼ x 5½ x 5½

The Newark Museum, New Jersey

Kataro Shirayamadani (1865–1948)

Vase, 1898

Produced at Rookwood Pottery

Earthenware with electro-deposited

copper, 12½ x 4½ x 4½

Cooper-Hewitt, National Museum

of Design, Smithsonian Institution,

New York; Gift of Marcia and

William Goodman

Louis Comfort Tiffany (1848–1933)

Water Lilies with Frogs, c. 1904

Produced at Tiffany Pottery

Ceramic, 6½ x 7½ x 7½

Collection of Dr. Thomas C. Folk

Artus Van Briggie (1869–1904)

Bowl, c. 1901–20

Ceramic, 4½ x 12 x 12

American Craft Museum, New York;

Donated to the American Craft

Museum by the American Craft

Council, 1990

Vase, c. 1901–20

Ceramic, 13½ x 5½ x 5½

American Craft Museum, New York;

Donated to the American Craft

Museum by the American Craft

Council, 1990

Vase (Irises), 1903

Earthenware, 11¾ x 4 x 4

The Newark Museum, New Jersey;

Estate of John Cotton Dana

Charles Volkmar (1841–1914)

Vase, c. 1910

Earthenware, 6½ x 5¼ x 5¼

The Newark Museum, New Jersey

Grace Young (1869–1947)

Vase, 1899

Produced at Rookwood Pottery

Ceramic, 15½ x 6 x 6

The Brooklyn Museum, New York

GLASS

Martin Bache (1870s–1924)

Vase, c. 1890
Designed for Quezal Glass and
Decorating Company
Glass, 7½ x 3¼ x 3¼
The Brooklyn Museum, New York

Frederick Carder (1863–1963)

Vase (Gold Aurene), c. 1904–33
Designed for Steuben Glass Works
Glass, 7 x 4 x 4
Stephen Milne Gallery, New York

Vase (Blue Aurene), c. 1905–33
Designed for Steuben Glass Works
Glass, 8¼ x 8¼ x 8¼
Stephen Milne Gallery, New York

Louis Comfort Tiffany (1848–1933)

Vase (Pinched Green), c. 1900
Designed for Tiffany Glass and
Decorating Company
Glass, 10 x 3¼ x 3¼
The Brooklyn Museum, New York

Vase (Pressed and Cased), c. 1900
Designed for Tiffany Glass and
Decorating Company
Glass, 8½ x 2½ x 2½
The Brooklyn Museum, New York

Vase (Trumpet), c. 1900
Designed for Tiffany Glass and
Decorating Company
Glass, 18¼ x 5¼ x 5¼
The Brooklyn Museum, New York

*Purple-Winged Dragonfly Shade and
Bronze Table Lamp*, 1900–10
Tiffany Studios
Design attributed to Clara Driscoll
Leaded glass, patinated bronze, and
metal filigree, 23½ x 16 x 16
The Neustadt Museum of Tiffany Art,
New York

Vase (Opaque and Iridescent),
1900–10
Designed for Tiffany Glass and
Decorating Company
Glass, 11 x 5 x 5
The Brooklyn Museum, New York

Vase (Paperweight), 1901–05
Designed for Tiffany Glass and
Decorating Company
Glass, 7½ x 10 x 10
The Brooklyn Museum, New York

METALS

Art Crafts Shop

Jewelry Box, c. 1905
Copper and enamel, 3¼ x 7¼ x 5
Collection of John Markus

Porter George Blanchard (1886–1973)

Bowl, c. 1904
Sterling silver, 3¼ x 10½ x 10½
Private collection; courtesy ARK
Antiques, New Haven

Elizabeth Eaton Burton

Book Cover, c. 1905
Suede and copper, 10 x 7½
Private collection; courtesy
David Rago, New York

Jane Carson (b. 1879) Frances Barnum Smith

Cross, c. 1904
Silver, amethyst, and enamel,
16 x 3½ x 2½
ARK Antiques, New Haven

Elizabeth E. Copeland (1866–1957)

Box, c. 1914
Silver and enamel, 2½ x 3½ x 3½
The Brooklyn Museum, New York

Forest Craft Guild

Desk Set, c. 1910
Copper and obsidian glass: letter rack,
4½ x 6 x 2; pen tray, 11 x 3½
Collection of Don Mare

Frank Gardner Hale (1876–1945)

Necklace, c. 1918
Gold, blister pearl, peridot,
and pink tourmaline; 17 (length)
Collection of Marilee Boyd Meyer

Robert Riddle Jarvie (1865–1941)

Hot Beverage Service, c. 1915
Sterling silver, dimensions variable
Museum of Fine Arts, Boston;
Gift of a Friend of the Department
of American Decorative Arts and
Sculpture, John H. and Ernestine A.
Payne Fund, and Curator's Fund

Karl E. Kipp (1882–1954)

Boxed Cufflinks, c. 1910
Sterling silver: cufflinks, 1 x ¼ x ¼
Collection of Bill Drucker

Karl F. Leinonen (1866–1957)

Bowl and Spoon, c. 1900–20
Hand-raised sterling silver: bowl,
1½ x 5½ x 5½; spoon, 6¼ (length)
Private collection

Eva Macomber (attributed to)

Box, c. 1907
Produced by Boston Society
of Arts and Crafts
Copper and enamel, 4½ x 6½ x 6½
Museum of Fine Arts, Boston;
Gift of Lois and Stephen Kunian

Forest Emerson Mann (b. 1879)

Necklace, c. 1906
Silver filigree, amazonstones, and
California pearls:
chain, 14¼; pendant, 2½ x 2
Collection of Don Mare

Frank J. Marshall (attributed to)

Box, c. 1910
Produced by Boston Society
of Arts and Crafts
Copper and enamel, 1½ x 4½ x 4½
Museum of Fine Arts, Boston;
Gift of Lois and Stephen Kunian

Edward Everett Oakes (1891–1961)

Necklace, c. 1920
Aquamarine, pearl, and gold,
15¼ x 1½ x ¼
Collection of Marilee Boyd Meyer

Katherine Pratt (1891–1978)

Creamer, Sugar Bowl, and Tray,

c. 1900–20

Hand-raised sterling silver,
dimensions variable

Private collection

Jessie M. Preston

Jewelry Box, c. 1904–07

Bronze, $1\frac{1}{2} \times 4\frac{1}{4} \times 2\frac{1}{2}$

Private collection; courtesy

ARK Antiques, New Haven

Shreve and Company

Punch Bowl, c. 1910–20

Silver, $10\frac{1}{2} \times 13\frac{1}{2} \times 13\frac{1}{2}$

Milwaukee Art Museum; on loan
from Warren Gilson

Madeline Yale Wynne (1847–1918)

Belt Buckle, c. 1900

Copper, $2\frac{1}{2} \times 9\frac{1}{2} \times \frac{1}{2}$

Memorial Hall Museum, Pocumtuck
Valley Memorial Association,
Deerfield, Massachusetts

Marie Zimmermann (1878–1972)

Candelabra, c. 1920

Bronze and crystal, $28\frac{1}{2} \times 30\frac{1}{2} \times 8\frac{1}{2}$

The Mitchell Wolfson, Jr. Collection,
Wolfsonian Foundation, Miami
Beach, Florida, and Genoa, Italy



■ **Lucia Kleinhans [Kleinhaus] Mathews**

Clock, c. 1906–15

TEXTILES

Anonymous

Embroidered Tablecloth, c. 1915

Linen and cotton thread,
 $26\frac{1}{2}$ (diameter)

Kurland-Zabar Gallery, New York

Carrie E. Clapp (1844–1922)

Basket, c. 1905

Palm leaves, $4\frac{1}{4} \times 8 \times 8$

Memorial Hall Museum, Pocumtuck
Valley Memorial Association,
Deerfield, Massachusetts



■ **Frank Lloyd Wright**
Armchair, 1904

The Deerfield Society of Blue and White Needlework

Wall Hanging, c. 1910
Linen, 37 x 36½
Memorial Hall Museum, Pocumtuck
Valley Memorial Association,
Deerfield, Massachusetts

Richardson Silk Company

Partially Worked Pillow Design
No. 506, c. 1910
Linen and cotton thread, 22 x 20½
Kurland-Zabar Gallery, New York

Royal Society

Unworked Pillow Design
No. 5890, c. 1910
Linen, 24 x 18
Kurland-Zabar Gallery, New York

Roycroft Shops

Doily, c. 1910
Leather, 17½ x 17½
Collection of Raymond Groll

Margaret Whiting (1860–1946)

Door Curtain, 1899
Linen, 99 x 76
Memorial Hall Museum, Pocumtuck
Valley Memorial Association,
Deerfield, Massachusetts; Gift of
Gertrude Cochrane Smith

Madeline Yale Wynne (1847–1918)

Witch Basket, c. 1901–10
Raffia, 7½ x 6½ x 6½
Memorial Hall Museum, Pocumtuck
Valley Memorial Association,
Deerfield, Massachusetts

WOOD

John Scott Bradstreet (1845–1914)

“Turtle” Card Table, c. 1904
Designed for William Prindle House
Cypress with *jin-di-sugi* finish,
30¼ x 35½ x 19¼
The Minneapolis Institute of Arts;
Gift of Wheaton Wood

Charles P. Limbert (1854–1923)

Square Center Table, c. 1904
Stained oak, 30½ x 33½ x 33½
Struve Gallery, Chicago

Wastebasket, c. 1908
Quartersawed oak, 17¼ x 11 x 11
Collection of David Rago

Lucia Kleinhans [Kleinhaus] Mathews (1872–1955)

Young Girl in White, c. 1900–15
Oil on wood panel and carved,
painted wood frame,
22⅞ x 20¼ x 2⅞
The Oakland Museum, California;
Gift of Harald Wagner

Clock, c. 1906–15
Painted, gilded wood, metal, and
glass, 14¼ x 6 x 4
The Oakland Museum, California;
Gift of the Concours d'Antiques,
The Art Guild

George Mann Niedecken (1878–1945)

*Display Cabinet for
Reception Room*, 1907
Curly birch, metal-capped feet,
and plate glass, 53 x 37 x 17
Milwaukee Art Museum

Upholstered Armchair, 1907
Walnut, walnut veneer,
and velour upholstery,
46½ x 25¼ x 25¼
Collection of Nicole Teweles

William L. Price (1861–1916)

Music Stand, c. 1901–06
Carved and stained oak,
43½ x 20 x 16
Collection of Mr. and Mrs.
Hyman Meyers

Charles Rohlfis (1853–1936)

Plant Stand, 1901
Fumed quartersawed oak, hammered
copper, and brass bucket, 48 x 18 x 18
Collection of Beth Cathers

William Roth (1874–1944)

Umbrella Stand, 1910
Designed for Roycroft Shops
Quartersawed oak and hammered
copper, 30 x 13½ x 13½
Private collection

Roycroft Shops

Magazine Stand, 1906–12
Oak, 63¼ x 21¼ x 17¼
Collection of Tazio Nuvolari

Funereal Box, c. 1910
Mahogany and copper,
8¼ x 14¼ x 12½
Collection of Tazio Nuvolari

Wastepaper Basket, c. 1910
Mahogany and copper, 13 x 11 x 11
Collection of Tazio Nuvolari

*Picture Frame with Drawings
attributed to Karl Kipp*, c. 1910–12
Stained oak, Roycroft paper matte
and graphite on paper, 20¼ x 24¼
Private collection

Child's Chest, 1912
Designed for Elbert Hubbard's
granddaughter Lynette
Quartersawed oak, copper,
and mirror, 33¼ x 25¼ x 11
Private collection

*Picture Frame with Portrait
of Elbert Hubbard*, c. 1912
Stained oak, gelatin silver print,
and glass, 26 x 23¾ x ¼
Private collection

Gustav Stickley (1858–1942)

Three-Panel Screen, c. 1904
Oak, 59¼ x 75½ x 1
Collection of Beth Cathers

Round Spindle Table, 1907–08
Quartersawed oak, 30 x 35½ x 35½
Collection of Sydney and Frances
Lewis; courtesy Virginia Museum of
Fine Arts, Richmond

Frank Lloyd Wright (1867–1959)

Armchair, 1904
Wood, 32 x 23 x 23
Albright-Knox Art Gallery,
Buffalo, New York; Gift of
Darwin R. Martin, 1968

Table, 1904
Wood, 27 x 27 x 26¼
Albright-Knox Art Gallery,
Buffalo, New York;
Gift of Darwin R. Martin, 1968

The Whitney Museum of American Art at Champion is funded by Champion International Corporation.

The exhibition was organized by the American Craft Museum, New York. The project was made possible by a major grant from the Lila Wallace-Reader's Digest Fund. Additional generous support has been given by the National Endowment for the Arts, The Rockefeller Foundation, The Norman and Rosita Winston Foundation, Inc., and The Cowles Charitable Trust. The exhibition catalogue was made possible by a generous grant from the J.M. Kaplan Fund.

**Whitney Museum of American Art
at Champion**

One Champion Plaza, Atlantic Street
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Paper
Cover: Champion Benefit®
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Photography
Sheldan Comfort Collins (Rohlf's,
Roycroft Shops); M. Lee Fatherlee
(Mathews); Eva Heyd (Carder)

Frontispiece

Charles Rohlf's, *Plant Stand*, 1901

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New York, New York 10021-2790

